

Tosca • Puccini



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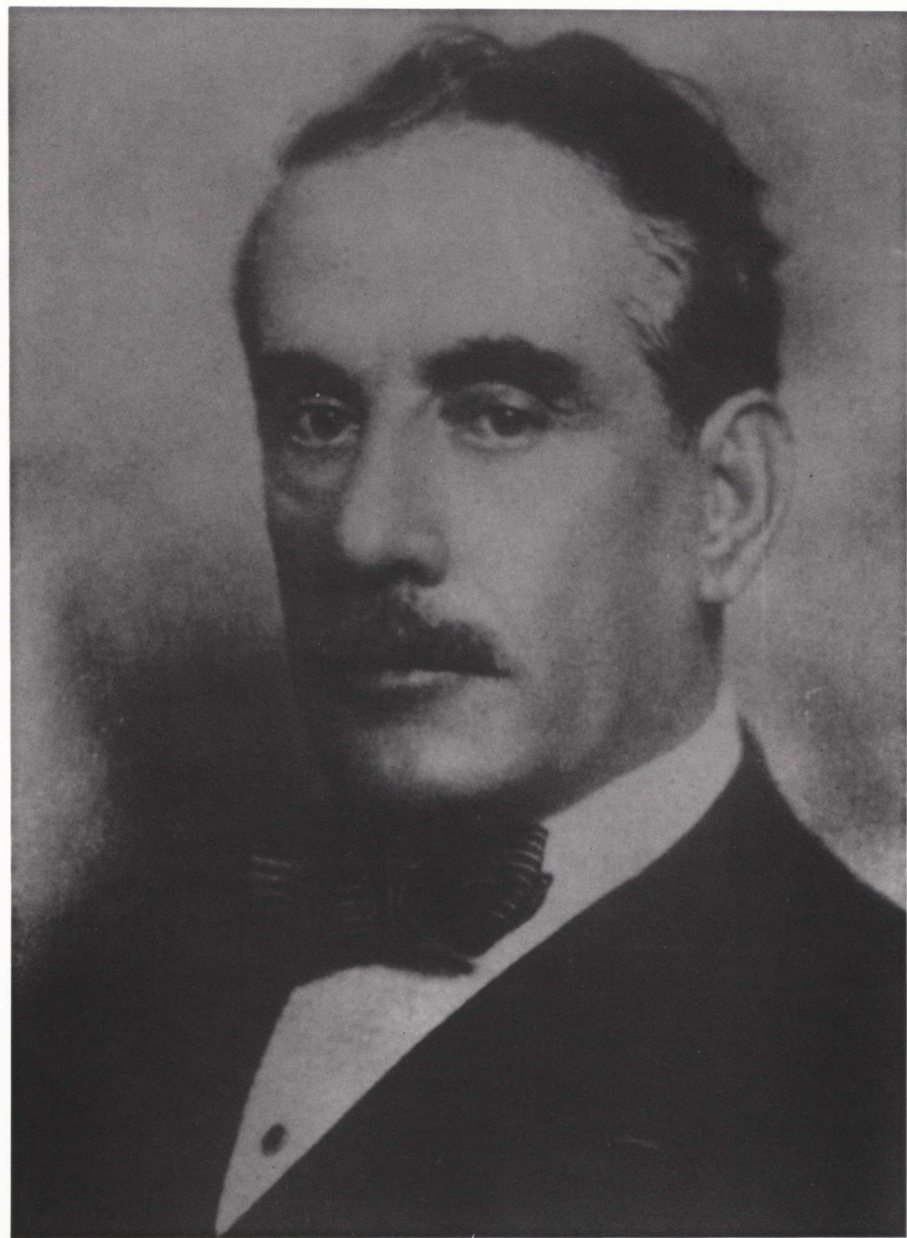


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DGOS OPERA IRELAND

in association with the opera houses in Rouen, Rennes, Besançon and Maastricht
presents a new production of

T O S C A

Opera in three acts
SUNG IN ITALIAN

Giacomo Puccini

Libretto by Giuseppe Giacosa and Luigi Illica after the play by Victorien Sardou

Conductor Martin Merry

Director/Designer Eric Vigié

Lighting Designer Eric Vigié

DGOS Opera Ireland Chorus
Chorus Master Fergus Sheil

RTE Concert Orchestra (*Leader* Michael d'Arcy)
by kind permission of the RTE Authority

GAIETY THEATRE, DUBLIN
April 11, 13, 15, 17, 19 and 21 1996 at 7.30 pm

There will be two intervals; one of 20 minutes after Act I
and of 15 minutes after Act 2



Edition: Ricordi, Milan

Artistic Director Dorothea Glatt
General Manager David Collopy



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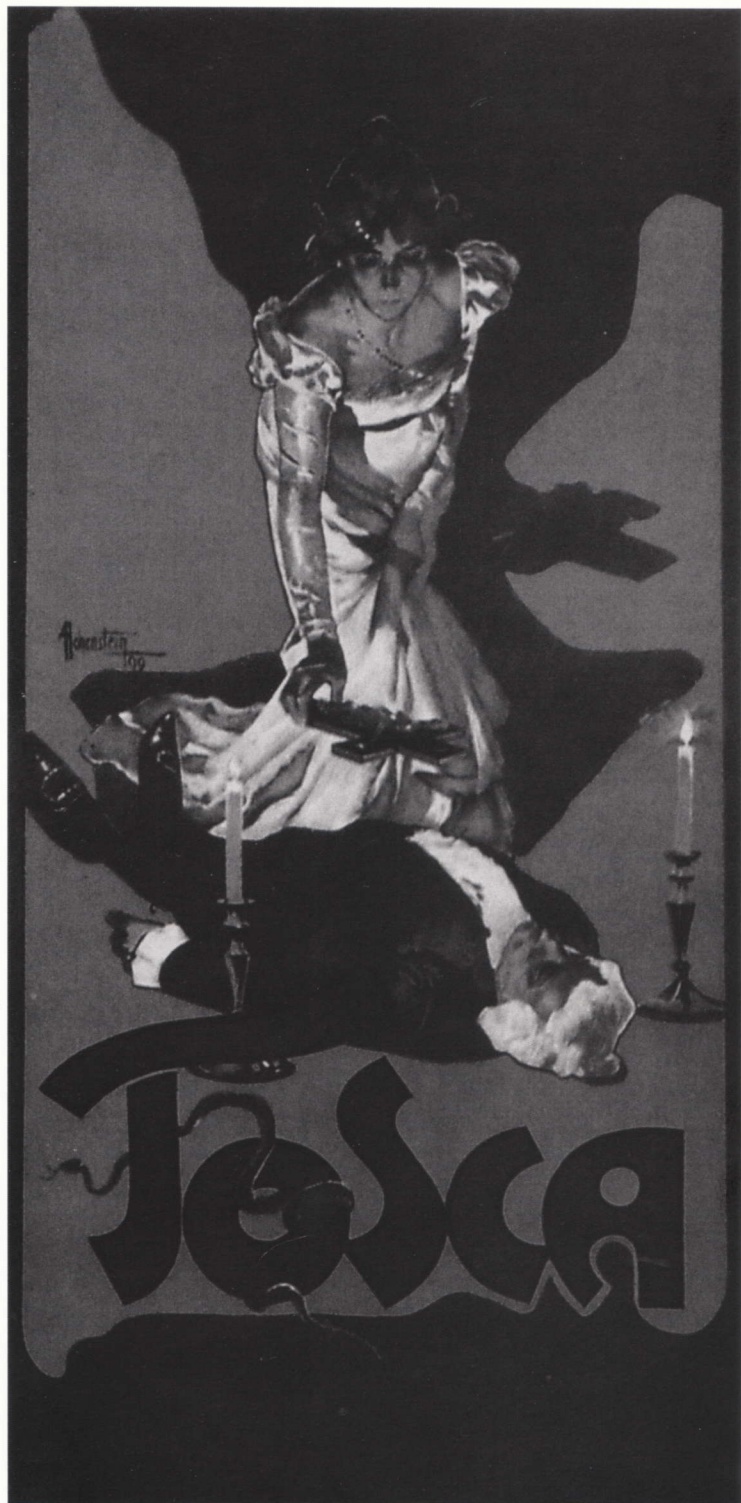
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CAST

<i>Floria Tosca, an opera singer</i>	Jane Thorner
<i>Mario Cavaradossi, a painter</i>	Paul Lyon
<i>Baron Scarpia, Chief of Police</i>	Max Wittges
<i>Cesare Angelotti, an escaped political prisoner</i>	David Stephenson
<i>The Sacristan</i>	Peter McBrien
<i>Spoletta, a police agent</i>	Peter Butterfield
<i>Sciarrone, a gendarme</i>	Desmond Capliss
<i>A Gaoler</i>	Charles Munro
<i>A Shepherd Boy</i>	Deirdre Masterson
<i>Répétiteur</i>	Raoul Grüneis
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<i>Stage Manager</i>	Carrie Rooney
<i>Assistant Stage Manager</i>	Michele Daly

Tosca was first performed at Teatro Costanzi, Rome, on January 14, 1900. The first Dublin performance, sung in English, was at the second Theatre Royal in 1910. The first DGOS production, sung in English, was at the Gaiety Theatre on November 5, 1941.



The striking poster at left was designed to publicize Tosca's premiere at the Teatro Costanzi, Rome, in January, 1900.

HELL AND DAMNATION!

A coincidence of history, 1896 saw the birth of both cinema and *Tosca*. At that time, with the films of Méliès allowing the discovery of a fantastic and burlesque world, Puccini's *Tosca* plunged contemporary society into the beginnings of a new style: drama set to music. Never before, had a dramatic libretto benefited, from such perfectly balanced and striking musical sustenance. With a subtle mixture of realism and nightmare, love and jealousy, pleasure and torture, morality and satanism, *Tosca* from its 'birth', couldn't deny the existence of its little brother - cinema....they go so well together! What a pleasure to approach a work where the composer offers you so many keys to open up so many doors! From the attack of the opening bars (which are taken up again in Scarpia's leitmotif) the tone is set; the shadow of a monster lurks in the church, and this shadow hovers over the opera until the final chords. Can we, as *Tosca* believes, physically eliminate the demon and thus think we have won the fight? Even in death, Scarpia will triumph and will bring down with him all the protagonists of the drama. He is the central character of the piece, Scarpia-Satan: the same fight.

Tosca is a strong, powerful work, on the edge of madness. Its world fluctuates in each of the three acts with an almost cinematographic inspiration. The first act, set in the church - the house of God, a house of silence, a place of respect where love is at its strongest. In the Cavaradossi-Angelotti scene, we see love of ones fellow man; with Cavaradossi and *Tosca*, we see the love of two creatures who adore each other, two artists with their respective sensibility. Then Evil is unleashed, cold, calculating, vicious Evil, which through its presence, profanes the sacred place and in its satanic delirium, sees *Tosca*, its prey, as she appears to his eyes in the most negative form - as the Madonna!

The second act, in Scarpia's rooms -death's antechamber - where the Beast hides out. From this lair of clinical and elaborate aestheticism, nobody emerges alive. This is where he thinks, where he loves, where he dismembers his prey - this is where he 'dies'!

In the third act, - on the platform, we have death. A simple place between heaven and hell, this is where life ends. Lives end. The hellish plot has devoured all the protagonists in the film. Nobody will survive Scarpia who, delivering a final kick in the teeth for fate, laughs in the face of this God whom *Tosca* implores because, ultimately, isn't Evil the stronger force?

Eric Vigié 1996

FIVE-WAY PRODUCTION OF TOSCA IS A EUROPEAN FIRST

This staging of Puccini's *Tosca* is part of a unique five-way co-operation between DGOS Opera Ireland and four other European companies. The production, designed and directed by Eric Vigié, has already been seen at the Théâtre des Arts, Rouen; Opéra Théâtre, Besançon and Opéra de Rennes. After Dublin it goes to Opera Zuid in Maastricht.

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Handel

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A VERISTIC SUBJECT PAR EXCELLENCE

Victorien Sardou (1831-1908) was a born man of the theatre, with a sure instinct for what would be stunningly effective on the stage. Indeed, the creating of sensational effects was, as with his more celebrated predecessor Eugene Scribe, Sardou's overriding aim as a playwright. Well-constructed plots that kept the spectator constantly in suspense, *coups de theatre* and clever dialogue—these were the positive features of his prolific output. But there was no poetry, no depth of thought in his dramas: they contained no spiritual, moral or social message: “Sardoodledom” was the unflattering term that Shaw coined for this kind of play. Many of Sardou's works centre on the heroine and were written specially for the celebrated Sarah Bernhardt—it was during a Bernhardt tour in *La Tosca* (Sardou's title) that Puccini saw the play in Florence in October 1895. After its first performance, in Paris on 24 November 1887, accusations of plagiarism were levelled at the author, who was in fact none too scrupulous about borrowing others' material. In the case of *La Tosca*, however, he defended himself by stating that as an avid reader of history—virtually all his plays have historical backgrounds—he had found his subject in an episode that actually occurred during the religious wars in 16th-century France: it was at Toulouse that the Catholic Connetable de Montmorency promised a Protestant peasant woman that he would spare her husband's life if she gave herself to him. The woman consented, and her reward the next morning was to see her husband's body dangling from the gallows.

Sardou's *Tosca* is melodrama, but it is melodrama in *excelsis*. Sex, sadism, religion, art and politics are its ingredients, and the dish is served up on a historical platter—Napoleon's invasion of Italy and his battle at Marengo on 14 June 1800. Yet the play is not without character drama: the whole tragedy springs from

Tosca's abnormal jealousy and Cavaradossi's strong anti-Royalist, republican feelings. Its action unfolds like a thriller, and the torture scene, the execution, an attempted rape, murder and two suicides are *Grand Guignol* with a vengeance. By the final curtain, the body count is four—Angelotti, Scarpia, Cavaradossi and Tosca; and, as Puccini jokingly remarked after a session with the playwright, “Perhaps Sardou will insist on killing Spoletta too.” After the first production of *La Tosca*, Sardou was nicknamed “the Caligula of the theatre”.

What prompted Puccini, after the *tragedie larmoyante* of his two previous operas, to turn to a subject of such realistic brutality as *La Tosca*, whose characters are little more than puppets enmeshed in a highly clever and well-laid plot? The answer lies in the growing vogue which realistic opera, initiated by *Carmen*, began to enjoy in the 1890s. Bruneau was its main representative in France. Its flagbearers in Italy were Mascagni, Leoncavallo and Giordano: this was the movement known as *verismo* (the Italian word means “realism”). Puccini was not a verist *pur sang*, but he had no wish to lag behind his rivals; *La Tosca* presented him with a veristic subject *par excellence*. True, it did not deal with contemporary events, as the creed of *verismo* initially called for, but it allowed “full play to the machinery of emotion and passion”, passion at white-heat, as Zola, the principal exponent of literary realism, had postulated. Moreover, the character of Scarpia, chief of the Roman secret police, introduces a psychologically interesting mixture of devil and satyr, of pure evil and pure lust. With this element and with its succession of “strong” situations set in a sombre, oppressive atmosphere, which in Puccini's opera is made suffocatingly claustrophobic, *La Tosca* furnished all the essential requirements for veristic opera.

Sardou's play is close-knit in structure, and its action progresses with an inexorable logic, every detail cunningly calculated. But, if it was to yield the kind of libretto that Puccini needed, it had both to be loosened up to make room for the insertion of lyric-poetic episodes, of which there are none in Sardou, and to be considerably compressed to render it suitable for operatic treatment. The measure of compression is seen from the fact that Sardou has 23 characters, Puccini only nine; the play has five acts, the opera three. Sardou's historical sub-plot, which Puccini considered mere trappings, was all but eliminated, and the action focused entirely on the three protagonists. Thus the play's second act, with its magnificent stage spectacle, complete with the appearance of such historical figures as Maria Carolina, queen of Naples, and the composer Paisiello, was excised; but a vestige of it remains in the opera, in the cantata which Tosca sings off-stage to celebrate the supposed victory over Napoleon by the Royalist General Melas. The events of Sardou's Act III, which plays at Cavaradossi's country villa, as well as the great scene *a faire* between Tosca

and Scarpia in Act IV, were deftly transferred by Puccini's librettists, Luigi Illica and Giuseppe Giacosa, to Act II of the opera. Furthermore, the two scenes of Sardou's Act V were telescoped into a single scene on the platform of Castel Sant' Angelo as the opera's final act. Illica achieved a theatrical masterstroke by showing Cavaradossi's execution, with Tosca watching nervously, whereas in Sardou she stays behind in the cell and only *hears* the volley of shots fired off-stage. Admittedly, Puccini's collaborators were at the same time guilty of sketchy characterisation, implausibilities and unmotivated detail; yet his music succeeds in covering up what might be serious defects in a spoken drama, and *Tosca* emerges as the most concentrated and the most immediately dramatic of his full-length operas. Also, the fact must not be ignored that the work preserves, to an even greater extent than Sardou's play, the classical unities of time, place and action—the plot of the opera unfolds in Rome within twelve hours — thus heightening subliminally the spectator's impression of utmost concentration.

Mosco Carner

A contemporary cartoon of a Tosca rehearsal featuring Puccini, Sardou and Mugone, the conductor of the first performance.



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TOSCA



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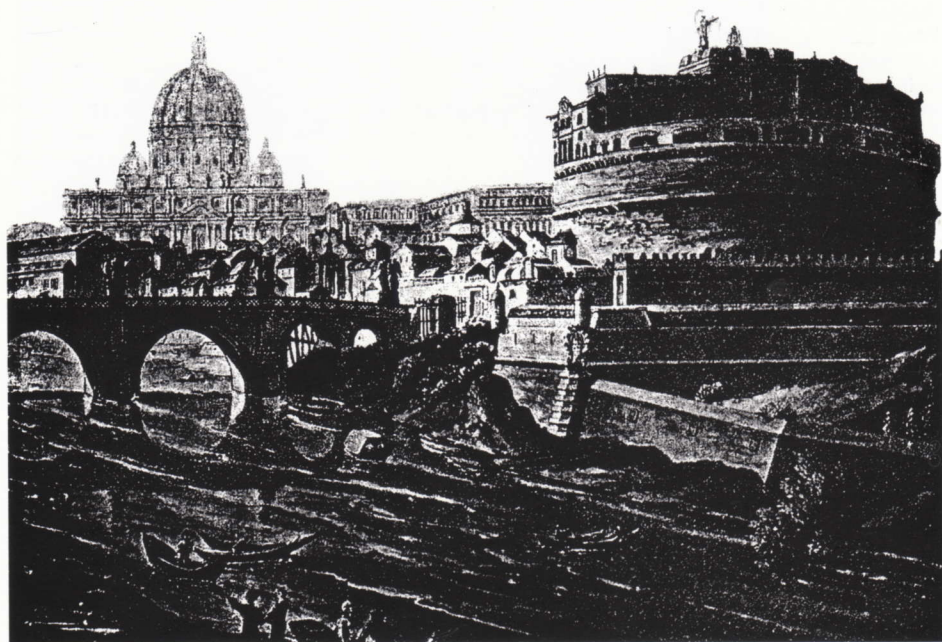
SYNOPSIS

ACT ONE

Three rising *fff* chords, depicting the menacing character of the police chief Scarpia, are followed immediately by a downward cascade heralding the approach of Cesare Angelotti, a political prisoner who has just escaped from the Castel Sant' Angelo in Rome. As he bursts into the church of Sant' Andrea della Valle he looks furtively around him. He sees that there is a large painting covered with a cloth and surrounded by the painting materials of its artist, Mario Cavaradosi. He also sees the Attavanti family chapel with its iron gates, but it is a statue of the Madonna that he makes for, and at its base he finds the key that his sister, the Marchesa Attavanti, had left for him. Just as he lets himself into the chapel, the Sacristan enters the church complaining to himself about his new role as assistant to Cavaradosi. He is interrupted, first in

his bustling about by the ringing of the Angelus bell and then in his praying by the arrival of Cavaradosi. When the painting of Mary Magdelene is uncovered, the Sacristan is horrified to see that the face is that of the blond, blue-eyed girl who has been a regular visitor to the church during the last few days. Cavaradosi agrees that she was the model, but takes from his pocket a medallion and compares the face of the singer, Floria Tosca, he sees in it with that in his painting (*Recondita armonia*). After a while the Sacristan leaves, reminding Cavaradosi as he goes not to forget his basket full of provisions.

As soon as the Sacristan has left, Angelotti, thinking that the church is again empty, comes out of the chapel. When he sees Cavaradosi he recognises him as a friend and



The Castle of Sant' Angelo

supporter of the republican cause, but before he has had time to explain himself, a woman's voice is heard outside. It is Tosca, come to see Cavaradossi. Cavaradossi hurriedly sends Angelotti back to the chapel with the basket containing food and wine and then opens the door to admit Tosca. Having heard whispering and being of a jealous nature, Tosca immediately jumps to the conclusion that her lover has been seeing another woman. Cavaradossi manages to persuade her that he has not and soon they are looking forward to being alone at Cavaradossi's villa once the concert in which she is to sing that evening is over (*Non la sospiri la nostra cassetta*). Just as she is leaving she catches sight of the painting. Realising that the face is that of the Marchesa Attavanti, she berates Cavaradossi again for his unfaithfulness. Again he calms her down, this time praising her beautiful eyes (*Quale occhio al mondo*).

Once she has gone, Cavaradossi returns to the chapel to discuss how best to hide Angelotti from the dreaded chief of police, Baron Scarpia. Cavaradossi offers his villa as a hiding place, pointing out that there is a well in the garden which leads to a secret passage in which Angelotti would be quite safe. The Marchese had also left her brother a bundle of woman's clothing, but as Cavaradossi's house is nearby, they decide that disguise will not be necessary at this stage.

As they are about to leave they hear from the castle the sound of the cannon, which tells them that Angelotti's escape has now been discovered. There is no time to lose. They have just gone when the Sacristan rushes in with the news that Bonaparte has been defeated in battle. Suddenly the church fills with priests and children and they all join noisily in celebrating the victory. The Sacristan tells everybody that there is to be a special cantata sung by Floria Tosca that evening in the Farnese Palace and, more immediately, a Te Deum in the church. At the height of the hubbub, Scarpia enters with Spoletta and other policemen. He enlists the help of the frightened Sacristan to search for signs of the escaped prisoner. They soon discover a fan in the chapel on which Scarpia

notices the Attavanti crest. He also recognises the face in the painting. When they find the empty basket they realise that not only has Angelotti been there, but that Cavaradossi has helped him escape. At this point Tosca hurries in looking for her lover. Scarpia takes advantage of the situation. First he praises Tosca for her piety and then, by pointing to the portrait and showing her the fan, rekindles her jealousy. Thinking that Cavaradossi has taken the Marchesa to his villa Tosca rushes off, as Scarpia hopes she might, and is followed at a discreet distance by Spoletta and three policemen.

Scarpia kneels in prayer as a Cardinal passes and the Te Deum begins, but his mind is on other things. Not only will he have the pleasure of punishing Cavaradossi later that evening, but he has decided that he will also lure Tosca to his arms and make her yield to him.

INTERVAL - 20 minutes

ACT TWO

In his room in the Farnese Palace, Scarpia is taking supper while he waits impatiently for his men to return with both Angelotti and Cavaradossi. He is musing on their imminent execution and also wondering if Tosca has arrived for the evening's concert. The sounds of an orchestra can be heard from a lower floor of the Palace, where the Queen of Naples is giving a party, but he hears no singing. Scarpia sends a note down to invite Tosca to join him after she has sung her cantata. He is sure she will come (*Ella verrà*) and he contemplates the pleasure he will obtain from seducing her, a pleasure that will increase the more she rejects him.

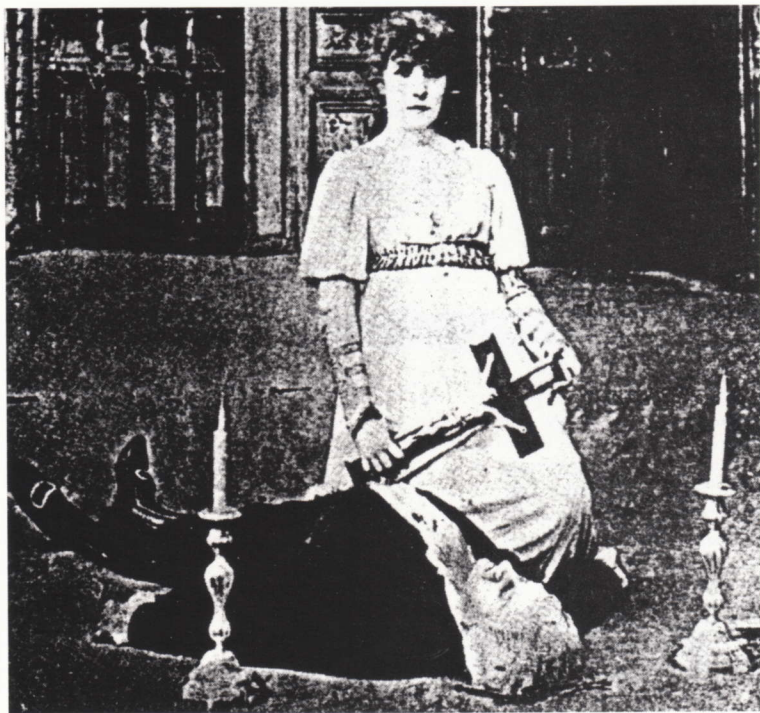
When Spoletta arrives he tells Scarpia how he followed Tosca to Cavaradossi's villa, could not find Angelotti, but arrested Cavaradossi, believing him to know more than he would say. Cavaradossi is brought in and Scarpia begins to question him, politely at first. Cavaradossi is disdainful and denies

everything that is put to him. During this interrogation Tosca's voice is heard from below, until Scarpia angrily shuts the window. As the interview reaches its climax, Tosca rushes in and runs to embrace Cavaradossi, who tells her in a whisper to say nothing. Scarpia orders Cavaradossi to be taken away and then turns his attention to Tosca.

To begin with, Tosca obeys her lover's command and tells nothing, but as yet she is unaware of what is happening in the room to which Spoletta has taken him. When she learns that he is bound hand and foot and that at every denial a metal band fixed around his head is screwed tighter, she begins to weaken. Scarpia orders that the torture should stop and allows Tosca to get close enough to the door to speak to Cavaradossi, who again entreats her to keep silent. Although Tosca tries to prevent him doing so, Scarpia orders that torture be continued, letting her see for herself the results of it. As he

had hoped, this proves more than she can bear and she tells him that Angelotti is in the well in the garden. By this time Cavaradossi has fainted. He is dragged out of the torture chamber and as he revives a little he asks Tosca if she had kept their secret. She tells him that she has, but her deception is short-lived, for Scarpia, who has been listening to them, calls out loudly to Spoletta to go and look in the well in the garden. Cavaradossi is horrified that Tosca has betrayed him and curses her. At this moment news arrives that Bonaparte has in fact won the battle of Marengo and has not been defeated as was previously thought. Cavaradossi summons up the strength to acknowledge this victory before being dragged off to await his execution.

Left alone with Tosca, Scarpia's thoughts return to seduction. He tells her that his desire for her has increased as he has watched her fight for the life of her her lover (*Gia, mia*



*Sarah Bernhardt in
Sardou's La Tosca*

dicon venal) and that the only way that Cavaradossi can be saved is for her to yield to this desire. With the sound of the drums that anticipate Cavaradossi's execution in her ears and realising that she has to give herself to Scarpia in order to save her lover, Tosca muses on her life, which has been lived for art and love, and prays to be delivered from this terrible situation (*Vissi d'arte, vissi d'amore*). Before Scarpia can make another move, Spoletta returns with the news that Angelotti killed himself as soon as he was discovered. When he tells Scarpia that all is now ready for the execution of Cavaradossi, he is surprised to learn that the prisoner is not to be shot after all. Scarpia tells him to arrange a mock execution, adding that it should be like the one for Count Palmieri. Once Spoletta has gone, Tosca manages to gain a few more moments by asking Scarpia for a safe-conduct to enable Cavaradossi and herself to escape after the mock execution. While he is writing it, Tosca picks up a knife from the supper table and when he approaches her with a cry of: "Tosca, now you are mine at last!" (*Tosca, finalmente mia!*), she stabs him, screaming: "This is the kiss of Tosca!" (*Questo è il bacio di Tosca!*). Before she leaves with the safe-conduct, which she has had to wrench from his stiffening grasp, she places two candles on the floor beside his head and lays a crucifix on his breast.

INTERVAL - 15 minutes

ACT THREE

As dawn begins on break over Rome, a shepherd boy can be heard passing by with his sheep. On the top of the Castel Sant' Angelo everything is ready for the execution. Cavaradossi is led up to the platform. The gaoler writes his name in the register and tells him he has an hour to wait. Cavaradossi rejects the services of a priest, but asks permission to write a last letter to Tosca. Memories of the happy times they shared flood in on him as he writes (*E lucevan le stelle*) and he bursts into tears. While he is still weeping, Spoletta leads Tosca on to the

platform and she goes to Cavaradossi and gently raises his head. She shows him the safe-conduct and explains how she obtained it. When she tells him how she killed Scarpia, he takes her hands in his (*O dolci mani*) and praises their purity and gentleness. Tosca also tells him about the mock execution and how he must fall down when the soldiers fire at him with their unloaded guns. After they have expressed their undying love for each other (*Amaro sol per te m'ere il morire*), Tosca repeats the instructions and adds that after the shots have been fired he must not get up until she tells him to.

Cavaradossi is offered a blindfold, but he refuses it. The firing squad take aim and prepare to fire. Tosca becomes impatient because it all seems to be taking so long. Suddenly the shots ring out and Cavaradossi falls to the ground. Tosca comments on his skill as an actor, so realistic was his performance. When the soldiers have left, Tosca goes over to help Cavaradossi to his feet, but she finds that Scarpia has tricked her and that the guns had indeed been loaded. As she is sobbing over the dead body of her lover, voices from below indicate that Scarpia's body has been discovered. Spoletta and a crowd of others appear on the platform and rush towards Tosca, for they know that she is the murderer. She springs to her feet, pushes Spoletta out of the way and runs to the parapet. As she jumps to her death from the battlements, she cries that she will confront Scarpia before God (*O Scarpia, avanti a Dio!*).



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A clay mask with a smiling expression is mounted on a wooden stick. The mask is light-colored with visible cracks and is set against a background of draped fabric. The text "SUPPORTING THE ARTS" is printed in a serif font in the lower-left area.

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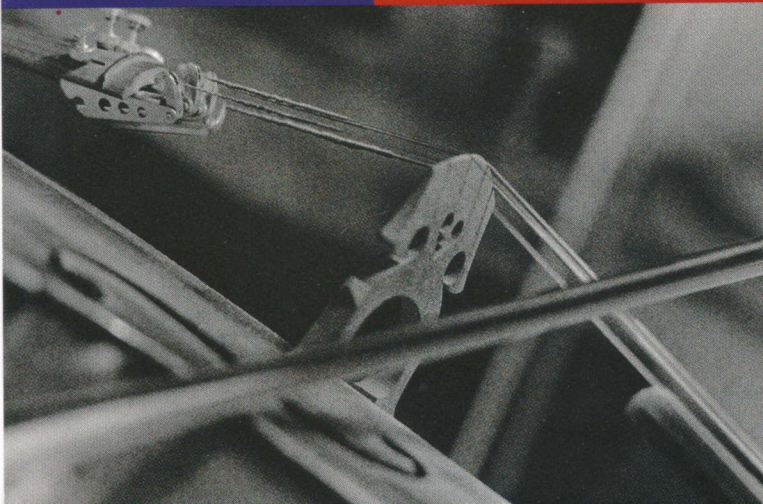
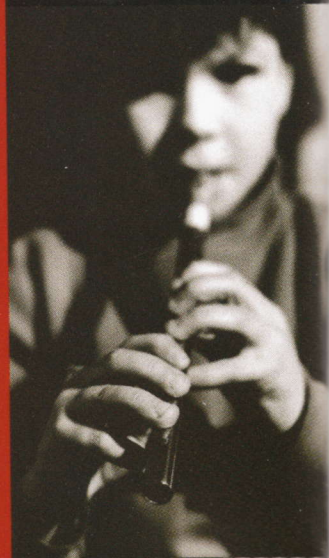
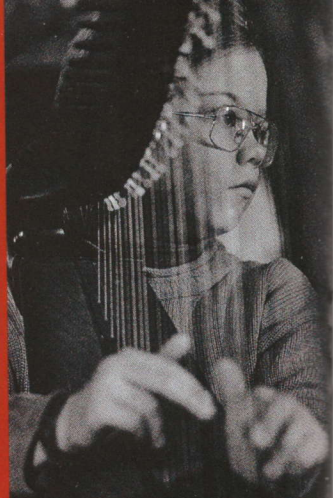
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SCOTTO ON TOSCA

'Because everything is very short, I would advise you to think about what you are about to say, before opening the mouth. Sing the first bars in your head. The beginning of *Vissi d'arte* is particularly delicate. The only way to approach it is *dolcissimo*. Don't use too much voice and use a light vibrato, just to round the word *Vissi*. With *Vissi d'amore*, on account of the 'd', don't give the impression of leaping. Stay *legato*. At the end of the aria, on the piano on *signor*, push with the stomach so as you don't lose breath control. Take a little pause before finishing the *perche me ne rimunerì così*.

Verismo singing:

When I was a student, verismo had such a bad reputation that throughout my career, I felt myself obliged to rediscover it, then to let it be rediscovered my way, by presenting it in a new light to the audience. My aim is not to recapture the work as it was when it was written. That would be impossible, since the meaning of the music is no more eternal than we are. Even if we recreate meticulously the original musical conditions, we could not reproduce the audience of the era. The authenticity of a performance lives in the tension between the musical sensibility prevalent in the period of its creation and the demands of our time. Traditions always need to be renewed.

In verismo, the emotions are equally numerous as in romanticism or in Verdi, but they are condensed. That is the reason why it is difficult for a young singer to approach roles like Manon Lescaut, Tosca, Adriana Lecouvreur, Suor Angelica, Butterfly and even Mimi in *La Bohème*.



Renata Scotto as *TOSCA*

You have to learn, for at least ten years, how to use the voice, giving only when necessary. It's the only school: *bel canto!*

Renata Scotto,
selected remarks,
collected by Georges Gad,
in an extract from *Monde de la
Musique*, October 1991

Before you make up your mind, Open it.



Irish Independent



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BIGGEST DAILY SALE IN IRELAND

Incest victim tells of family 'Auschwitz'

By ANNE-MARIE KILGANNY and STEPHEN O'BRIEN
THE SON and wife of a man who pleaded guilty to rape, incest and sexual assault of his three eldest children have spoken publicly for the first time about the family they suffered for 20 years in a Dublin home.

And his mother said: "I was aware of the sexual abuse but not the incest abuse. He said the abuse occurred only to his children."

A family's torment: Pages 10, 11 and 12. Warning: descriptions of sexual abuse and violence parents may not wish their children to read these pages.

family GP because he believed he was prevented by legal embargo from doing so until the man has been sentenced for his admitted crimes.

And when allegations of sexual abuse were made to a family member by the man's son, the family board involved did not report it as a crime.

The man's wife revealed that she was aware of the incest but did not report it as a crime until she spoke to a family member.

Readership gains

The Irish Independent's circulation has risen by 10 per cent in the last year, according to a survey by the Audit Bureau of Circulations.

Peace in the prison

There has been no violence in the prison since the arrival of the new governor.

THE BELLS OF TOSCA

'It was in Florence where I once saw Sarah Bernhardt in the Sardou tragedy. Her acting impressed me enormously, as much as the projectioil of her voice. Stradivarius-like, it reached the most distant recesses of the room. Nevertheless, that day, it didn't occur to me to write an opera based upon the Sardou tragedy. It was at Franchetti's request that Illica wrote the libretto which he used later.

It was Verdi who first recognised the dramatic possibilities of the text: he thought that it had to be put to music; but he felt, that he was too old to do it. I wasn't present during this conversation, it was Ricordi who told me about it. It was also he who had the idea that it should be me and not Franchetti who should compose the opera. We were at that time in Lucca.

The moment when Ricordi had finished his account, the bells of the church in Lucca, started to ring. He leaped up onto his chair and cried: 'Giacomo, the church bells, there's your prelude for *Tosca*!'

I started work immediately. The calm atmosphere of Torre del Lago was ideal for *La Boheme* and *Manon*. I wrote each note of these two operas here, in this room. But I felt that I had to find a more hostile landscape than this, for the cruel and pitiless Scarpia and I chose Chiatri, a tiny village high in the mountains, not far from here. I knew the place, having spent many long weeks there in my childhood, in an old, run-down, romantic house, belonging to my uncle. Later, I bought and restored it. Elvira, my wife, protested violently at being constrained to live in a place so abandoned by God; but I, I found there the peace of

which I had a great need. Elvira told Ricordi: 'Giacomo is giving life to *Tosca*, and in so doing, he is killing me'.

One day, a goat-herdsman brought me a telegram from Ricordi: 'Come immediately. Sardou is waiting for you in Paris. He would like to talk to you about *Tosca*.'

Only such a summons could chase me from my eagle's nest. The interview with Sardou was nevertheless deceptive; he didn't bring anything important that I couldn't have found myself. Many ideas about the libretto came from me. The atmosphere of the church, for example, is based on my own knowledge of the church. I brought several changes to the Illica and Giacosa version of the Sardou tragedy. According to the original libretto, Cavaradossi should sing an emphatic farewell song. I realised that a man who had no more than an hour to live, would not spend it in such a way, and that is why I wrote the text of his aria myself: 'E lucevan le stelle' (*And the stars shone*).

I really wanted to know the exact sounds of the church bells. It is for this reason that I have made a trip to Rome, where many days later, I stayed seated on the steps of the fountain in front of St Peter's Cathedral, solely to listen to the bells. The main bell chimed in 'Mi'. I had on me some manuscript, and I noted down the sound of the bells, such as they are heard in the opera.'

Giacomo Puccini, in an interview with Arthur. M. Abell, an extract from 'Interviews with great composers', ed. Dauphin, 1982. English translation by Fidelma Kelly.

*blah blah blah de blah blah blah blah
blah de blah blah blah blah de blah
blah blah blah de blah blah blah blah
de blah blah blah blah de blah blah
blah de blah **Elvis is alive** blah blah de
blah blah blah blah de blah blah blah
blah blah de blah blah blah de blah
blah blah blah blah blah blah de
blah blah blah de blah blah de blah*

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PETER BUTTERFIELD / Tenor (Canada) – Spoletta

Began his musical training in Canada before becoming a treble at

King's College, Cambridge. Later, he took a degree at McGill University, Montreal and continued his vocal studies in Manchester.

He has worked with many eminent conductors throughout Europe and North America and his concert engagements have included *The Dream of Gerontius* in Canada, Evangelist in Bach's *St John Passion* in

Paris and Montreal and Mozart's *Requiem* in Germany. Recent operatic roles include Ferrando in *Così fan tutte* in London and the Sorceress in *Dido and Aeneas* in Paris.



DESMOND CAPLISS / Baritone (Ireland) – Sciarrone

A winner of the Dermot Troy Trophy and the Oratorio Cup at the

Feis Ceoil, he has been a professional chorister with Wexford

Festival Opera and DGOS Opera Ireland and a member of the

National Chamber Choir, with whom he has also appeared as soloist. He sang the baritone part in Nielsen's Third Symphony with

the National Symphony Orchestra at the NCH as well as on the Naxos recording of the work and he has also appeared as soloist in

Fauré's *Requiem* and Orff's *Carmina Burana*. Future engagements include Puccini's *Madama Butterfly* at this year's RTE Proms.



RAOUL GRÜNEIS (Germany) – Répétiteur

Born in Würzburg, he studied piano and cello before entering the

Berlin Academy of Music where he concentrated on piano, composition and conducting. He also participated in Lied courses

conducted by Aribert Reimann and Dietrich Fischer-Dieskau. After working with Leonard Slatkin he became assistant to Donald

Runnicles at Freiburg. Alongside his duties as chief conductor with the Freiburg Academic Orchestra, he has worked with orchestras in

Germany, Romania and the Czech Republic as well as assisting at the Bayreuth Festival.



BIOGRAPHIES

PAUL LYON / Tenor (USA) – Mario Cavaradossi

Born in Kansas City, he is a graduate of Central Missouri State University and holds a Master of Music from Northwestern. He made his professional debut as an apprentice at Central City Opera. In the United States he has appeared at New York City Opera (as Cavaradossi) and with opera companies in Cleveland, Carolina, Columbus, Connecticut, Palm Beach, Milwaukee, Buffalo and Syracuse. Currently leading tenor in Bonn, he has also appeared at La Scala Milan and in England, Spain, New Zealand, Canada and Mexico. His repertoire includes Puccini's Dick Johnson, Cavaradossi, Calaf and Pinkerton as well as Pollione, Manrico, Radames, Don José, Turridu, Steva (*Jenufa*), Florestan, the title role in *Les contes d'Hoffmann* and Berry in Gomes' *Il Guarany*. He is also a frequent concert performer whose credits include an appearance as tenor soloist in Beethoven's Ninth Symphony at Carnegie Hall.



PETER McBRIEN / Baritone (Ireland) – Sacristan

One of our most versatile singers, with a very broad repertoire in concert, oratorio and opera, in which he has undertaken over forty roles. Those for which he has received most critical acclaim are Mozart's Figaro, Count Almaviva and Don Giovanni; Verdi's Rigoletto and Germont; Puccini's Sharpless and Schaunard; Strauss's Faninal and Wagner's Biterolf. Abroad, to date, he has sung in France, Germany, Switzerland, Belgium, the Netherlands, the USA and Italy, where he returns later this year for a concert in Rome. In 1997 he is scheduled to undertake a concert tour in Australia.



DEIRDRE MASTERSON / Soprano (Ireland) – Shepherd Boy

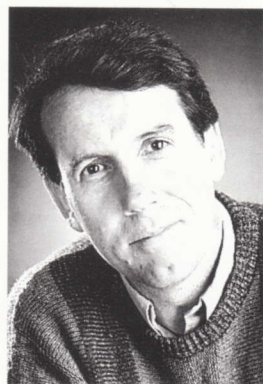
From Gorey in Co Wexford, she studied singing with Alan Cutts at the Wexford School of Music before becoming a full-time vocal technique pupil with Dr Veronica Dunne at the Leinster School of Music in Dublin, where she also studies speech and drama with Marjorie Williams. At a Singschul in Munich, she was one of four pupils awarded scholarships to study privately with Astrid Varnay. She was one of the youngest ever winners of the Silver Rose Bowl at the Feis Ceoil where she also won the Dramatic Cup in 1993 and the Geoghegan Cup and Gervase Elves Award in 1994. In that year, too, she was critically acclaimed for her performances in the Opera Scenes at Wexford Festival and made her professional debut doubling the roles of Sandman and Dew Fairy in the DGOS Opera Ireland production of *Hänsel und Gretel*. She returned last year to sing Inez in *Il trovatore*.



BIOGRAPHIES

MARTIN MERRY (UK) – Conductor

Studied music at Durham University and at the Guildhall in London where he was awarded the Ricordi Conducting Prize for opera as well as the Guildhall Conducting Prize. He has conducted the Hallé Orchestra, the Royal Liverpool Philharmonic, the Scottish Royal Orchestra, the London Mozart Players, the Israel Chamber Orchestra and the Jerusalem Symphony Orchestra. In 1978 he founded the Chester Summer Music Festival and was its Artistic Director until 1985. He has conducted opera at Wexford Festival, Marseilles Opera, New Israeli Opera, English National Opera and Opera Factory. From 1989 to 1991 he was staff conductor in Aachen, Germany and he conducted the award-winning production of the Bizet/Hammerstein *Carmen Jones* at London's Old Vic in 1991/92. He was Head of Music for the 1994 season of Bath and Wessex Opera. Last year he made his debut at the Royal Festival Hall and also conducted the opening gala concert of the Swansea Year of Literature Festival.



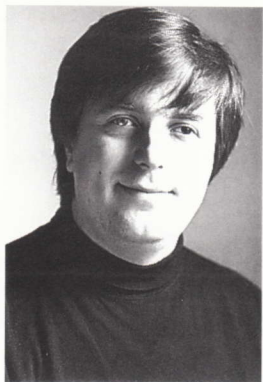
CHARLES MUNRO / Baritone (UK) – Gaoler

Born in Portree on the Isle of Skye, he studied at the Royal Scottish Academy of Music and Drama (1990-94) and at the Royal College of Music (1994-95). He has won two singing prizes, the Highland Scholarship and the Margaret Dick Award, and attended master classes with Robert Tear, Thomas Allen, Diane Forlane and Roger Vignoles. At college he sang Shaunard, Germont and Count Almaviva as well as the Clock in *L'enfant et les sortilèges* and Sam in Bernstein's *Trouble in Tahiti*.



FERGUS SHEIL (Ireland) – Chorus Master

Born in Dublin, he studied music at Trinity College and has studied conducting with Leon Barzin in Paris. He began working in opera at Wexford Festival in 1993, initially as Assistant Conductor and then as Chorus Master. He has also directed contemporary works for Opera Theatre Company. Since 1989 he has conducted student, amateur and youth orchestras throughout Ireland and last year he won the BRI Conducting Competition in the UK. He was subsequently engaged by the RTECO, with whom he has already made a number of broadcasts of music by young composers as well as being signed up for a concert at the NCH in August, and he recently made his UK debut with the Northern Sinfonia in Durham.





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BIOGRAPHIES

DAVID STEPHENSON / Baritone (UK) – Cesare Angelotti

Born in Aberdeen, he trained as an electrical engineer before entering the Royal College of Music in 1987, where he won many prestigious first prizes. His wide repertoire embraces Verdi's *Macbeth*, Mozart's *Count Almaviva* and Bizet's *Escamillo* as well as leading baritone roles in operas by Britten, Weber, Gounod, Vaughan Williams and Lehár. Last December he was an impressive Alidoro in DGOS Opera Ireland's production of Rossini's *La Cenerentola*. In oratorio he has sung in Bach's *Magnificat* and both Passions, Brahms' *German Requiem*, Coleridge-Taylor's *Hiawatha*, Elgar's *The Apostles*, and Masses by Haydn, Rossini, Liszt, Fauré and Schubert. He has also sung in Handel's *Messiah* under Claudio Scimone in St. Mark's Cathedral in Venice. He has appeared as soloist in a programme of Christmas music for Grampian Television and recently sang in Stephen Storace's *No Song, No Supper* on BBC Radio 3.



JANE THORNER / Soprano (USA) – Floria Tosca

A native of Seattle, her first operatic engagements were in Switzerland and in Vienna, where she appeared as soprano soloist in Pfitzner's oratorio *Von deutscher Seele* and as the Princess in a concert performance of Schreker's *Das Spielwerk*. 1984 was a busy year for her, one in which she sang in concert with the Berlin Philharmonic as well as with the Bamberg, Santa Cecilia (Rome), RAI (Milan and Turin) and RTVE (Madrid) orchestras. She also appeared with the Metropolitan Opera in Tokyo and at the Lucerne Festival. Her wide repertoire includes Wagner's *Senta*, *Sieglinde* and *Gutrune* as well as Verdi's *Abigail*, Strauss's *Salome*, *Leonore* in *Fidelio* and the title role in Cherubini's *Médée*. She also participated in the first German production of Nigel Osborne's *The Electrification of the Soviet Union* and has recently performed *Helmwige* in *Die Walküre* at the Paris Châtelet and the title role in *Ariadne auf Naxos* in Lyon. She is also a versatile concert singer.



ERIC VIGIÉ (France) – Director/designer

Having studied music at the Nice Conservatoire, he opted to pursue a career in production with further courses of study at the Curtis Institute and subsequently worked with Gian Carlo Menotti in Spoleto and at the Paris Opéra. Since 1982 he has been an Assistant Producer at Nice Opéra, involved in all their productions and working with such famous names as Del Monaco, Mesguich, Ionesco, Auvray, Médecin and Wallmann. In 1991 he produced *Ascanio* in *Alba* during the Mozart season as well as producing and designing *Lakmé* for the Grand Théâtre in Limoges. In 1993 he produced the first revival since 1734 of Vivaldi's *Dorilla in Tempe* and Puccini's *La bohème* for the Théâtre des Arts in Rouen. Since his 1994 *Rigoletto* for DGOS Opera Ireland, he has worked extensively in French opera houses as producer and designer, where his work has included Handel's *Porro* at Nice Opéra and Toulouse; *Die Zauberflöte* in Strasbourg; Rossini's *Otello* in Nice; *La serva padrona* and *Die lustigen Weiber von Windsor* in Paris, the latter at the Opéra-Comique.



MAX WITTGES / Bass-baritone (USA) – Baron Scarpia

A graduate of the Curtis Institute of Music Masters Program in Opera, his early career included performances of *Leonore* (the original version of Beethoven's *Fidelio*) at the 1989 Caramoor Festival and Strauss's rarely-heard *Friedenstag*. His

European debut was in Maw's *The Rising of the Moon* at Wexford Festival in 1991; and this was followed by the role of the Commandant in *Friedenstag* in the

Netherlands. Dublin heard him in April 1994 when he was Don Fernando in *Fidelio*. Elsewhere in Europe he has sung Amfortas in *Parsifal* with Opera de Nice and Opera de Normandie, the First Nazerene in *Salome* with Opéra du Rhin, and

Wotan in *Das Rheingold* and *Die Walküre* in Iceland Opera's Ring cycle in Reykjavik. A frequent performer in oratorio, he has appeared with major orchestras and choirs in the United States in a wide repertoire of music that embraces works by Schoenberg, Vaughan Williams and Walton as well as the regular choral masterpieces.



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Dowling Simon P Mr
Downes Joseph H. Mr
Doyle Brian A Mr
Drumgoole Noel Mr
Du Pradal Ninette Mme
Duffy Thomas J Mr
Dunleavy Patrick Mr
Dunne Bree Ms
Dunne Rita Ms
Dunne Stephen Mr

Eagar Barbara Dr
Earley William Mr
Early William Mr
Egar George E Mr
Esses Clement Mr
Evers Deirdre Mrs
Evers W J Mr

Fagan Mary A Miss
Fanning Sheila Mrs
Farnan Patrick Mr
Farrelly Tony Mr
Fawsitt Carol Mrs
Fennelly John Mr & Mrs
Fennelly Maedhbhaine Mrs
Ferrier A M Ms
Fielding John F Dr
Finegan Grace Mrs
Finlay SC William Mr
Finlay Geoghegan Mary Ms
Fitzgerald D Ms
Fitzgerald Nora Ms
Flegg Jennifer Ms
Flood Feargus Mr Justice
Foley Michael Dr
Forde Cyril Mr
Fox Elizabeth L Dr
Freeman Jeanne Mrs
Fuller R G C Dr

Garvey Anne Clare Mrs
 Giblin May Mrs
 Gibson Patricia Mrs
 Goor Magsi Mrs
 Gordon Stephen Mr
 Gorey Denis & Phil
 Gormley Dermot Mr
 Gormley James Mr
 Grace Ken Mr
 Graham Sylvia Ms
 Greif Emer Ms
 Grey Joe Mr
 Griffin James Dr
 Groarke Patrick J P Mr

Haden Moira Ms
 Hamilton Ebba Countess
 Hannon John C Mr
 Hanrahan Dick Mr
 Hanratty Bernard Mr
 Hanratty Thomas Mr
 Hardaker Tony Mr
 Hautz John R Mr
 Hayes Patrick Mr
 Hearne G R Mr
 Hederman O'Brien Miriam Ms
 Heneghan Brendan Mr
 Hennessy John Mr
 Hennessy Maura Ms
 Herbert Fergal K Mr
 Herberts Liz Ms
 Heyne Frieda Ms
 Hickey Declan Mr
 Hickey Denis Mr
 Hickey Pamela Jean Ms
 Higgins Aileen Ms
 Higgins Niall P Mr
 Hillis Noel Mr
 Hobbs William T Mr
 Hodgkinson Mary Mrs
 Hogan Maire Mrs
 Holly Mary Ms
 Holmes William Mr
 Horgan Con Mr
 Hughes F J Dr
 Hughes Margaret Dr
 Hussey Derry & Gemma
 Hutton Kathryn Ms

Igoe John Mr
 Irwin Kay Ms
 Italiano Di Cultura Istituto
 Jennings Breda Mrs
 Johnson Harold Mr
 Jones Liam Mr
 Jones Christopher Mr
 Jordan Patrick Mr
 Joyce Philip Mr

Kane Doris Mrs
 Kane KWS Mr
 Kavanagh Maura Mrs
 Kealy Regina Ms
 Keane Declan Dr
 Keane Frank A Mr
 Keane Max Mr
 Keane Paul M Mr
 Keane Frank X Mr
 Kearney Brian Mr
 Keelan Patrick Dr
 Keenan Patrick O'Donnell Mr
 Kehily Sheila Ms
 Kelleher Kevin D Mrs
 Kelleher Sean Mr
 Kelly Breffni Mr
 Kelly Patrick J Mr
 Kelly V F J Mr
 Kelly John P Mr
 Kelly Patricia B Ms
 Kennan Paul Mr
 Kennedy Mary J Ms
 Kennedy Susan Ms
 Kenny Noel P Mr
 Kenny Joan M Ms
 Kenny Assumpta Ms
 Kenny Charles Mr
 Keogh Rhona Ms
 Kierans Moira Ms
 Killen Desmond M Mr
 Kindlon T I Mr
 King Edward P. Dr
 Kingston Jerry Mr
 Kinlen Dermot Mr Justice
 Kirwan Rita Dr

Laher M S Dr
 Lavery Ethna Mrs
 Leahy Sarah Ms
 Leavy Maura Ms
 Lee Evelyn Ms
 Lemass Maureen Ms
 Lenahan James Mr
 Lenahan Peter Dr
 Leonard Barry Mr
 Linehan Helen & Donal
 Liston Noreen Ms
 Little Tony Mr
 Liuzzi Paul Mr
 Logan Breda Ms
 Lucas Kenneth Mr
 Lucey Mary Frances Dr
 Lynch Bill Mr
 Lynch Kate Mrs
 Lynch Kevin Mrs

MacCarthy Joan Dr
 MacConville Brendan Mr

MacGann G Mr
 MacGowan W Prof
 MacHale Carmel Ms
 MacMahon Philip Dr
 MacManus Brian Mr
 Madigan Pamela Ms
 Magee Denis Mr
 Magnier Paul Dr
 Maguire A P Ms
 Maguire Louisa & Conor Mr
 Maguire Mollie Ms
 Maher Bryan Mr
 Mangan David G Mr
 Margey Hugh & Cora
 Martin Peter Mr
 Masterson James Dr & Mary
 Matthews Brian Mr
 McAlester Eddie Mr
 McBrinn Catherine Ms
 McCaffrey Roderick Mr
 McCague Eugene Mr
 McCann Adrienne Ms
 McCartan Padraig Mr
 McCaw G A Mr
 McCormac Jayne Ms
 McCormack Philomena Ms
 McCormack James J Mr
 McCormack Paddy Mr
 McCullagh Anne Ms
 McCullough Denis Mr
 MacDonald, Brendan Mr
 McDowell John L Mr
 McDunphy Nuala
 McEntee Nolan Mary Ms
 McEvoy P J Mr
 McGann Gerard Mr
 McGarry John Mr
 McGeown Elizabeth Ms
 McGrath Derek Dr
 McGrane Tony Mr
 McGrath Seamus Mr
 McGuckian Padraig Mr
 McGuinness Kevin Mr
 McHenry Monica Ms
 McHugh John P Mr
 McInerney John F Mr
 McIntyre Michael Mr
 McKay Fiona Ms
 McLoughlin Ann J Ms
 McLoughlin R Fr O P
 McKenna Justin Mr
 McMahon Larry Mr
 McMurry TBH Dr
 McNamara Clare Ms
 McNeice Patrick Mr
 Meade Kevin Mr
 Meade Philip Mr
 Menzies Don Mr

Millar James S Mr
 Milofsky Fay Mrs
 Milofsky Frank Mr
 Moloney Michael Mr
 Molony Ronan Mr
 Molony Eve Mrs
 Montgomery W J Mr
 Moroney Anne Ms
 Moroney Michael Mr
 Mortimer Marie Ms
 Moylan B A Dr
 Moynihan John Mr
 Mulcahy Margaret Ms
 Murakami Ethna Ms
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 Murphy William Mr
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 O'Brien J Kenneth Mr
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 O'Connell Margaret V Ms
 O'Connor Nuala Ms
 O'Connor John & Viola
 O'Connor Michael Mr
 O'Dalaigh Tony & Margaret
 O'Daly Liam Mr
 O'Donnell Andrew Mr
 O'Donovan Donal Mr
 O'Driscoll Thomas A Mr
 O'Gady Judy Mrs
 O'Grady Jonathan Mr
 O'Hara Patricia Dr
 O'Hara Rosalind Mrs
 O'Hare Anne Ms
 O'Hare Daniel Dr
 O'Keeffe Angela Ms
 O'Leary Barbara Mrs
 O'Loughlin-Kennedy Katherine Ms
 O'Meara Anne Dr
 O'Meara Joan Ms
 O'Neill Ann Ms

O'Neill Desmond Mr
 O'Neill Joan M Mrs
 O'Neill John D Mr
 O'Reilly Charles Mr
 O'Reilly James & Fionnuala
 O' Riada Padraic Mr
 O'Riordan Eamonn Mr
 O'Riordan J D Mr
 O'Rourke Mona Ms
 O'Rourke Terence Mr
 O'Shea Finian Mr
 O'Shea Mary-Rose
 O'Sullivan Kevin Mr
 O'Sullivan Kevin J Mr

Parlon Patrick Mr
 Patton Evelyn Mrs
 Phelan Caroline Mrs
 Potter D J Mr & Mrs
 Power Maire Ms
 Power Laurence Anthony Mr
 Prendergast Mary Ms

Quigley Anthony & Margaret
 Quinn Irene Ms

Redmond Maire Ms
 Regan Brian Mr
 Reid Fergus Mr
 Reidy Breda Ms
 Reihill Ann Ms
 Rennison H H Mr
 Reynolds Brid Ms
 Reynolds Michael Rev
 Reynolds Terry Mr
 Robinson Derek Mr
 Ronayne F Mr
 Rossiter Brendan Mr
 Rountree John Dr
 Rowan Paul E Mr
 Ruane James J Dr
 Ryan John M Mr
 Ryan N M Mr

Schnittger Charlotte Mrs
 Scully Angela Ms
 Shannon Lilian Dr
 Shanik Gregor Prof
 Shelly Denis J Mr
 Sheridan Gerry A Mr
 Sherry Mark Mr
 Sherry Liam Mr
 Skelly O D G Rev
 Smith Joseph G Mr
 Smyth Robert Rudd Mr
 Smyth James & Pamela
 Smyth J W Mr
 Smyth Barbara Ms

Soese Diana Mrs
 Spellman Michael Mr
 Stacey Thomas Mr
 Stack Anne Ms
 Stafford Karen Ms
 Stafford Marion Mrs
 Staunton Tom Dr
 Stein Edwin J Mr
 Stephen Jim Mr
 Stones Willie Mr
 Strickland Bob Mr
 Sullivan Brian Mr
 Synnott D Mrs

Taylor T.D. Mervyn Mr
 Tennyson Geraldine Ms
 Thompson Frank Mr
 Thorn Myles Mr
 Tiernan Declan
 Tiernan Brigid Mrs
 Tierney Martin Mr
 Tierney Mary Mrs
 Tipton G Mrs
 Tittel Dermot Dr
 Tobin Kieran Mr
 Torsney Rosaleen Mrs
 Traynor Celine Dr
 Troy E M Dr
 Tuomey Laurence J Mr
 Tynan Inez Ms

Wall William & Aba Mr
 Wallace Colette Ms
 Wallace Brian Mr
 Walsh Aileen Ms
 Walsh Bernadette Mrs
 Walsh Martin Mr
 Walsh Tony Dr
 Walsh Charles Mr
 Walsh Kevin Mr
 Walsh Maureen Ms
 Walsh Nolie Ms
 Walsh Thomas Mr
 Walsh Kevin G Mr
 Walshe Winifride Ms
 Walton Patrick D Mr
 Ward Dermot & Maeve Mr
 Weatherhead Noel Mr
 Webb Valerie Ms
 Whately William Dr
 Whelan Barbara Ms
 Whitaker Sandra Ms
 White John G Mr
 Woolfe Andrew Dr

Young William A Mr

DGOS OPERA IRELAND PRODUCTIONS 1941-1996

Dates indicate the first and most recent DGOS Opera Ireland productions.

Salvatore Allegro		Christoph W Gluck		Gioacchino Rossini	
Ave Maria	1959	Orfeo ed Euridice	1960, 1986	Il barbiere di Siviglia	1942, 1991
Il medico suo malgrado	1962			La Cenerentola	1972, 1995
		Charles Gounod		L'italiana in Algeri	1978, 1992
Michael W Balfe		Faust	1941, 1995		
The Bohemian Girl	1943	Roméo et Juliette	1945	Camille Saint-Saëns	
				Samson et Dalila	1942, 1979
Ludwig van Beethoven		George F Handel		Bedřich Smetana	
Fidelio	1954, 1994	Messiah	1942	The Bartered Bride	1953, 1976
Vincenzo Bellini		Engelbert Humperdinck			
La sonnambula	1960, 1963	Hänsel und Gretel	1942, 1994	Johann Strauss	
Norma	1955, 1989			Die Fledermaus	1962, 1992
I puritani	1975	Leoš Janáček		Der Zigeunerbaron	1964
		Jenufa	1973		
Benjamin Britten		Ruggiero Leoncavallo		Richard Strauss	
Peter Grimes	1990	I pagliacci	1941, 1973	Der Rosenkavalier	1964, 1984
Georges Bizet		Pietro Mascagni		Ambroise Thomas	
Carmen	1941, 1989	L'amico Fritz	1952	Mignon	1966, 1975
Les pêcheurs de perles	1964, 1987	Cavalleria rusticana	1941, 1973		
Gustave Charpentier		Jules Massenet		Peter Ilich Tchaikovsky	
Louise	1979	Manon	1952, 1980	Eugene Onegin	1969, 1985
		Werther	1967, 1977	The Queen of Spades	1972
Francesco Cilea		Wolfgang Amadeus Mozart		Giuseppe Verdi	
Adriana Lecouvreur	1967, 1980	Così fan tutte	1950, 1993	Aida	1942, 1984
		Don Giovanni	1943, 1995	Un ballo in maschera	1949, 1992
Domenico Cimarosa		Idomeneo	1956	Don Carlos	1950, 1985
Il matrimonio segreto	1961	Die Entführung aus dem Serail	1949, 1964	Ernani	1965, 1976
Claude Debussy		Le nozze di Figaro	1942, 1991	Falstaff	1960, 1977
Pelléas et Mélisande	1948	Die Zauberflöte	1990, 1996	La forza del destino	1951, 1973
				Macbeth	1963, 1985
Léo Delibes		Jacques Offenbach		Nabucco	1962, 1986
Lakmé	1993	Les contes d'Hoffmann	1944, 1979	Otello	1946, 1981
				Rigoletto	1941, 1994
Gaetano Donizetti		Amilcare Ponchielli		Simon Boccanegra	1956, 1974
Don Pasquale	1952, 1987	La Gioconda	1944, 1984	La traviata	1941, 1994
L'elisir d'amore	1958, 1987			Il trovatore	1941, 1995
La favorita	1942, 1982	Giacomo Puccini		Gerard Victory	
La figlia del reggimento	1978	La Bohème	1941, 1993	Music Hath Mischief	1968
Lucia di Lammermoor	1955, 1991	Gianni Schicchi	1962		
		Madama Butterfly	1942, 1993	Richard Wagner	
Friedrich von Flotow		Manon Lescaut	1958, 1991	Der fliegende Holländer	1946, 1964
Martha	1982, 1992	Suor Angelica	1962	Lohengrin	1971, 1983
		Tosca	1941, 1996	Tannhäuser	1943, 1977
Umberto Giordano		Turandot	1957, 1986	Tristan und Isolde	1953, 1964
Andrea Chénier	1957, 1983			Die Walküre	1956
Fedora	1959	Licinio Refice		Ermanno Wolf-Ferrari	
		Cecilia	1954	Il segreto di Susanna	1956

GAIETY ENTERTAINMENTS LTD.

Administration:	John Costigan	Chief Electrician:	Liam Daly
	Ben Barnes	Asst. Electrician:	Terry Power
	Ronan Smith	Stage Door:	Michael McElhinney
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Marketing Director:	Niamh Martin		James Fitzgerald
Technical Manager:	Martin Keleghan	Usherettes / Ushers:	Sally Keane
House Manager:	Fionnuala Downs		Marie Murphy
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	Debbie McQuillan		Joan Skelly
	Monica Kelly		Barbara O'Boyle
Stage Manager:	Pat Byrne		Lisa Rubotham
Deputy Stage Manager:	Paul Grimes		Trevor Kinch

The Gaiety wish to acknowledge the support of Pollock Decorations Ltd., H.G.W. Paints and Lever Bros. and Aquaporte.

INFORMATION AND SERVICES

BOOKING INFORMATION: The Box Office is open Monday-Saturday 11a.m. - 7p.m. for advance bookings. Credit Card Bookings accepted by telephone 677 1717. Postal Bookings are processed in order of receipt. Please make cheques payable to Gaiety Theatre and enclose SAE or add postage to your remittance.

GIFT VOUCHERS: May be purchased at the Box Office.

LATECOMERS: In response to general request, latecomers will not be admitted until a suitable break in the performance.

FIRE PROCEDURE: In the event of an emergency, please follow the instructions of the staff, who are trained in evacuation procedure, and walk quickly through the nearest fire exit, which is clearly marked.

GENERAL INFORMATION: Smoking is prohibited in the auditorium. Glasses and bottles may not be brought into the auditorium. The use of cameras and tape recorders is prohibited.

KIOSK: The Gaiety Kiosk is situated in the foyer and is open before the performance and during the interval. The kiosk stocks minerals and confectionery.

ICES: Ices are sold on each level of the auditorium during the interval. For the benefit of party organisers, orders may be placed in advance.

BARS: Bars are situated on the Parterre, Dress Circle and Grand levels. All bars are open half an hour before the performance and during the interval. To avoid queueing for your interval drinks, you may pre-order your drinks and reserve a table in any of the Bars. The interval order form is displayed in the Foyer and in each Bar. Coffee is available.

At the end of the performance, John B's bar on the Parterre level will remain open. The Gaiety bars offer an attractive setting for Conferences, Press Receptions, Fashion Shows and Meetings. The Management reserve the right to refuse admission and to make any alteration in the cast or programme which may be rendered necessary by illness or other unavoidable cause.

FORTHCOMING ATTRACTIONS AT THE GAIETY THEATRE
If you are interested in the Gaiety's coming season please fill in the form below and give it to usher on duty or send it to:
THE GAIETY THEATRE, SOUTH KING STREET, DUBLIN 2.

Name: _____

Address: _____

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